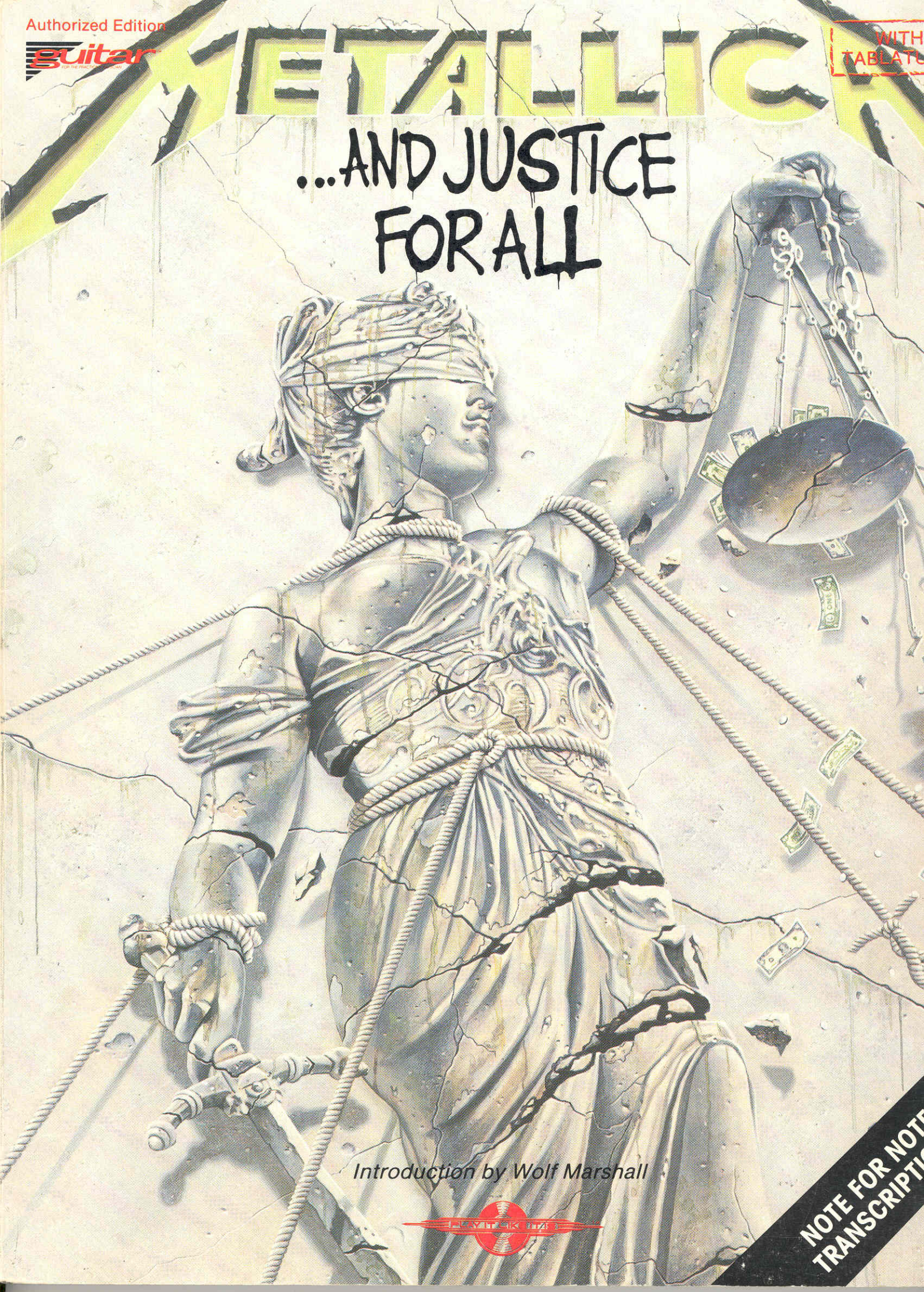
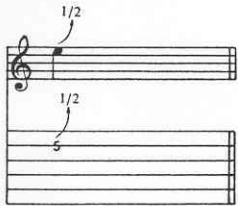
Authorized Edition
guitar
METALLICA
WITH
...AND JUSTICE FOR ALL
Introduction by Wolf Marshall
NOTE FOR NOTE

Contents

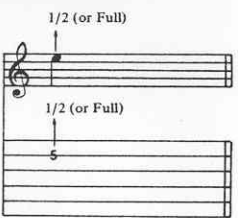
TABLATURE EXPLANATION

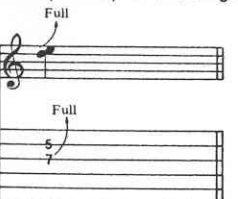
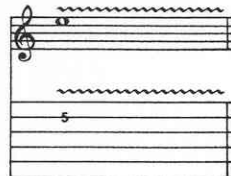
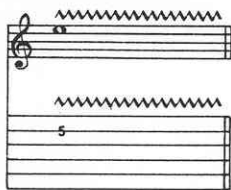
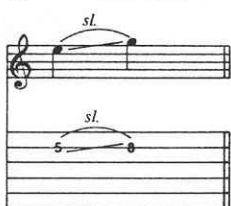
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

Definitions for Special Guitar Notation

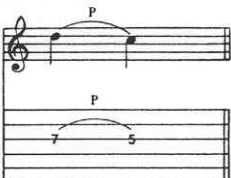
BEND: Strike the note and bend up ½ step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

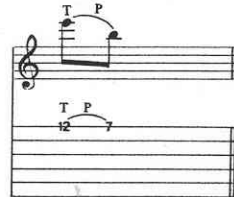
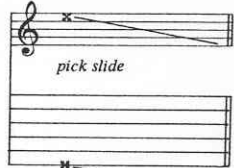
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.

PRE-BEND: Bend the note up ½ (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.

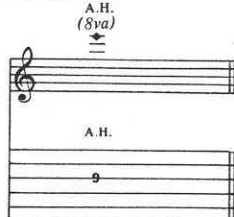
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

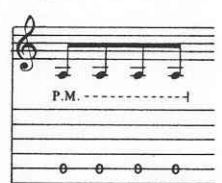
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

TREMOLO BAR: The pitch note or chord is dropped a number of steps then retu original pitch.

PALM MUTING: The note i muted by the right hand lig touching the string(s) just bridge.

MUFFLED STRINGS: A per sound is produced by layin hand across the strings wit depressing them and strikir with the right hand.

RHYTHM SLASHES: Strum in rhythm indicated. Use ch voicings found in the finger diagrams at the top of the fi of the transcription.

RHYTHM SLASHES (SINGL NOTES): Single notes can b indicated in rhythm slashes. circled number above the nc indicates which string to pla successive notes are played same string, only the fret nu are given.

INTRODUCTION

In 1988, the leading heavy metal band of the burgeoning thrash scene is unquestionably Metallica. Having taken metal into its next evolutionary epoch with 1986's *Master of Puppets*, their 1988 release *...And Justice for All* represents the most ambitious, complex and powerful work in the genre to date.

Metallica is notorious for creating some of the heaviest riffs found in metal music. The timbral sound of their riffs, like the nature of the melodies they choose, is unmistakable. Thundering power chords (made to sound even thicker by multi-track layering), galloping palm-mute bass notes and vicious rhythmic accents played ensemble are obvious aspects of Metallica's bone crunching delivery and are heard throughout *...And Justice for All.* The tonal relationships contained in a majority of their riffs ("Blackened": Rhy. Figs. 1 and 3; "...And Justice for All": Verse riff; "Eye of the Beholder": Intro riff and 12/8 figure; "Shortest Straw": Rhy. Figs. 1 and 2; "Harvester of Sorrow": Rhy. Fig. 1) are striking and unusual. Frequently, the dissonance of a tritone (b5 or #4; in E: Bb or A#) is exploited for its expressive and emotional value. Since its early inception in pieces like "Black Sabbath" (Black Sabbath), it has appeared in countless forms becoming a staple in heavy metal. Artists as diverse as Gary Moore ("Law of the Jungle"), Randy Rhoads ("Over the Mountain") and Anthrax ("A Skeleton in the Closet") have employed this characteristic dissonance into their repertoire. Metallica seems to have taken the tension-building effect of dissonance to new extremes in *...And Justice for All* in the application of the three most dissonant intervals possible in tonal music: the tritone, the minor 2nd and the major 7th (in E: Bb or A#, F♮, and D# or Eb). Note how often these interval relationships appear as either chord structures over an E (tonic) pedal or within a riff melody. In view of the evocative and poignant lyrics, the use of these dissonances is not affected but actually appropriate.

The music on *...And Justice for All* is distinguished by its complexity. Tempo, mood, feel and textural changes abound in every track. There are radical fluctuations between half-time and double-time rhythms ("Blackened," "Dyers Eve," "The Frayed Ends of Sanity"), sections of extreme contrast in mood and tone juxtaposed within the same composition ("One," "Harvester of Sorrow") and remarkable orchestral use of varied instrumental textures and layering ("...And Justice for All," "To Live Is To Die"). With regard to rhythm, Metallica's riffs are often accommodated by extra bars of 2/4, 3/4, 5/4 or 6/4 to form interesting units of time span and some riffs ("Dyers Eve" Intro in 4/4 + 3/4 or "...And Justice for All" Outro in 6/4) are built specifically to function in unusual meter.

Concerning guitar orchestration in relation to form, Metallica displays a well-developed sense of balance, proportion and development. "To Live Is To Die" is a perfect example. Beginning with an acoustic guitar section in which a mezzo-piano quasi-Renaissance consort quality prevails (Rhy. Fig. 1), it builds to a loud distortion-laden groove of power chords and chunky muting (Rhy. Fig. 2). Rhy. Fig. 3 is comprised of the palm-mute figure which gallops through power chords essentially derived from F# Phrygian (F# G A B C# D E). A Spanish moorish melody in octaves is introduced over the repetition of Rhy. Fig. 2. The first theme (over Rhy. Fig. 2) is essentially a chord outlining of the background F#5, G5 and A5 (again the F# Phrygian mode). The guitar solo which follows includes Randy Rhoads-ish toggle-switch flicking (1st bar), F# minor pentatonic (F# A B C# E) ideas (including single-note blues-flavored runs and double-stop bends, bars 2-17), bi-dextral tap-on arpeggios which spell out F# minor and G major (bars 19-21: over Rhy. Fig. 3) and a climax of tremolo picking in ascending scale form (bar 22: F# Locrian mode: F# G A B C D E). A brief recap

of the first theme leads to an interesting transition section in which the theme is played in 3/4 time, and then it sets up the second theme in A minor (3/4 time). This theme is stated by one guitar for eight bars and then harmonized in diatonic 3rds for the second eight bars.

A timbral and dynamic contrast of a clean-tone chordal part (Rhy. Fig. 4) recalls the opening mood but is now played on electric guitar—a clear piece of reorchestration. Again, this time after thirty-two measures, a solo guitar enters building towards a harmony guitar recap of the second theme, played first in A minor and then continued through the modulation to B minor. The ensuing recited lyrics (over Rhy. Fig. 2) form an eight-bar section which is the only vocal portion of this piece. The coda includes a recap of the octave Spanish melody (from the intro) as well as both the first theme and Rhy. Fig. 2. The segue into "Dyers Eve" is a return of the opening acoustic texture acting as an instrumental bridge. This type of complexity is rare in the metal genre and is a telling example of why Metallica must be seen as an important band in the course of rock music. The composing, arranging and orchestrating concepts which are familiar trademarks of their unique style are influencing the evolution of modern rock much as Led Zeppelin and Van Halen did in the 1960's and 1970's.

A word about Kirk Hammett: as a guitarist, he is a blend of the traditional and the ultra-modern: gutsy and earthy on one hand, hi-tech and bizarre on the other. His lines borrow equally from Chuck Berry, Jimi Hendrix, Michael Schenker (note the use of blues-based double stops and pentatonic blues scale melodies in his solos) as well as more sophisticated Eurometal influences like Uli Roth, Randy Rhoads and Ritchie Blackmore and the new "space rock" idiom represented by Steve Vai and Joe Satriani. Interestingly, Hammett was a pupil of Satriani's and has obviously incorporated the theory and exotic scale/mode principles which are hallmarks of Joe's approach. As a case in point, consider the solo in "Shortest Straw." Note the diversity of techniques and stylistic devices at work: artificial harmonics bent with the trem. bar (bars 1 and 2), scalar sequences (E Dorian: bars 4-6) and open harmonics (bars 7 and 8), blues ideas (bars 9-12), pinch harmonics a la Billy Gibbons (bars 13-15) contrasted with florid Eurometal scale sequences a la Uli Roth (bars 17-23), chromaticism (bars 25-27), jazz-inspired tritone arpeggios—reminiscent of a bebopish sax phrase—of juxtaposed E minor and Bb major triads (bars 29-31) and chordal outlining of triad arpeggios (a la Randy Rhoads in "Mr. Crowley") on F# major, G major, E major and A major which form a neoclassic modulating sequence (bars 33-40) as a climax. The closing bars of the solo are, contrastingly, song-like—arranged in simple singable phrases employing elements of contour, rhythmic imitation and melodic sequence. Also on *...And Justice for All*: notice the incorporation of the Phrygian-Dominant scale in the guitar solo of "Eye of the Beholder" (bars 3-8: F# G A# B C# D E). This is also a favorite scale source for Joe Satriani ("Surfing with the Alien": Guitar solo, for example).

Metallica—Hammett, Hetfield, Ulrich and Newsted—have amended the constitution of heavy metal; "rad"-ified not by parliamentary procedure but by the voice of the people...And to the young public for which they stand, one generation, into rock, indivisible, with volume ...And Justice for All.

- Wolf Marshall

BLACKENED

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

w/Rhy. Fig. 2 (3 times)
N.C.(E)
Black-ened is the end. Win-ter it will send, throw-ing all you see in-
Blis-ter-ing of earth. Term-i-nate its worth. Dead-ly nic-o-tine,
(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)
Rhy. Fig. 2A
G5 B♭5 E B A♯ G N.C.(E)
to ob-scur-i-ty. Death of Moth-er Earth. Nev-er a re-birth.
Kills what might have been. Cal-lous frig-id chill. Noth-ing left to kill.
w/Rhy. Fig. 1 (1½ times)
Ev-o-lu-tion's end; Nev-er will it mend. Nev-er.
Nev-er seen be-fore. Breath-ing nev-er more. Nev-er.
Fire. To be-
D5 C5 F♯5 G5 F♯5 E5
gin whip-ping dance of the dead. Black-ened is the end. To be-
gin whip-ping dance of the dead. Col-or our world black-ened.
w/Rhy. Fig. 1
Slow Rock ♩= 128
Gtr. II
Black-ened.
Rhy. Fig. 3
P.M.
* 2nd time Gtr. II doubles Gtr. I
** Rhy. Fig. 3 refers to 1st 6 bars plus 2nd ending.
steady gliss.
pick slide

2.
(end Rhy. Fig. 3)
E5
Op - po - si - tion.
Con - tra - dic - tion.
Prem - o - ni - tion.
Com - pro - mise.
(Op - po - si - tion.
Con - tra - dic - tion.
Prem - o - ni - tion.
(Cont. in slashes)
1/2
P.M.
Eb5
E5VII
Ag - i - ta - tion.
Vi - o - la - tion.
Mu - ti - la - tion.
Ag - i - ta - tion.
Vi - o - la - tion.
Mu - ti - la - tion.)
Plan - et dies.
E5VII F5VIII F#5IX
Dark - est col - or.
Blis - tered earth.
True death of life.
F5VIII
sl.
w/Rhy. Fig. 3
N.C.(E)
Eb5/Bb
Ter - mi - na - tion.
Ter - mi - na - tion.
(Ter - mi - na - tion.
Ex - pi - ra - tion.
Ex - pi - ra - tion.
Can - cel - la - tion.
Can - cel - la - tion hu - man race.
Ex - pec - ta - tion.
Ex - pec - ta - tion.
Lib - er - a - tion.
Lib - er - a - tion.
Pop - u - la - tion lay to waste.
Pop - u - la - tion.)
F#5IX
See our moth - er put to death.
See our moth - er die.

(end Rhy. Fig. 4)
Rhy. Fig. 4
E5VII
D5
C5
B5
E5
D5
C5
B5
H P
w/Rhy. Fig. 4
E5
D5
C5
B5
w/Rhy. Fig. 4
w/Rhy. Fig. 4 (1st 2 bars only)
w/Rhy. Fig. 5 (7 times)
Esus4
(Gtrs. I & II out)
sl.
Rhy. Fig. 5
Esus4

8va
loco
Full
* Harmonized Gtr. Arr. for two Gtrs.
sl.
⑥open
G5
E
F♯5
F5
Double time
w/Rhy. Fig. 6
(2 times)
N.C.(E)
1/2
Full
Rhy. Fig. 6
N.C.(E)
P.M.

E5
semi-harm.
semi-harm.
trem. bar
2½
E5VII
D5
C5
F♯5
G5
sl.
H
P
(15ma)
Harm.
1½
w/Rhy. Fig. 7
N.C.
Rhy. Fig. 7

G5
C5
G5
Harm.
(15ma)
2½
1½
2
3
Harm.
2½
w/Rhy. Fig. 1
w/Rhy. Fig. 2 (3 times)
N.C.(E)
Play 4 times
N.C.(E)
Smol-der-ing de-cay.
Take her breath a-way.
Mil-lions of our years in
w/Rhy. Fig. 2A
G5
Bb5
⑥open 7fr. 6fr. 3fr.
E B A# G
w/Rhy. Fig. 2 (3 times)
N.C.(E)
min-utes dis-ap-pears.
Dark-en-ing in vain.
Dec-a-dence re-mains.
All is said and done.
Nev-er is the sun.
w/Rhy. Fig. 1 (1½ times)
Nev-er.
⑥open
E
E
sl.
D5
C5
F#5
G5
F#5
Fire.
To be-gin whip-ping dance of the dead.
Black-ened is the
E5
end.
To be-gin whip-ping dance of the dead.
Fire.
Is the out-come of hy-poc-ri-sy.
Dark-est po-ten-
cy.
In the ex-it of hu-man-i-ty.
Col-or our world black-ened.
F5
N.C.(E)
Black-ened.

... AND JUSTICE FOR ALL

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Bsus4(no 5th)
B♭♮4(no 5th)
B♭5
(all notes vib.)
H
Moderate Rock ♩ = 160
Freely
Gtrs. I&II
B♭5 A5
B♭5 A5 A♭5
Gtr. III
Gtrs. I & II
G5
Faster ♩ = 168
In time
A5
G5
F5
E5
P.M.
D5
C5
E5^II
E5^VII

Gtrs. I & II
Bb5
A5
N.C.
Play 4 times
P.M.
H
E5
Gtr. III
Gtr. IV
Full
1/2
E5II
F5I
15

Rhy. Fig. 2
B♭5 A5 G5 F♯5 N.C. E E5 F
P.M.
P
sl.
(end Rhy. Fig. 2)
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (2 times)
1. Halls of jus - tice paint - ed green. Mon - ey talk - ing.
2. Ap - a - thy their step - ping - stone. So un - feel - ing.
3. La - dy jus - tice has been raped. Truth as - sas - sin.
(3rd time)
Pow - er wolves be - set your door, hear them stalk - ing.
Hid - den deep an - i - mos - i - ty, so de - ceiv - ing.
Rolls of red tape seal your lips. Now your done in.
Soon you'll please their ap - pe - tite, they de - vour.
Through your eyes their light burns, hop - ing to find.
Their mon - ey tips her scales a - gain. Make your deal.

Gtrs. I & II play Rhy. Fill 1 2nd time
E (2nd verse)
E5 F E
Bb5 A5 Bb5
Ham-mer of jus-tice crush-es you. O-ver-pow-er.
In-qui-si-tion seek-ing you with cry-ing might.
Just what is truth? I can-not tell, can-not feel.
Gtrs. I & II play Rhy. Fill 2 3rd time
Pre-chorus
N.C. G5 F#5
G5 F#5 E5 G5 F#5
The ul-ti-mate in van-i-ty.
Rhy. Fig. 3
P.M.
sl.
G5 F#5 E5 G5 F#5 G5 F#5 E5 G5 A5
Ex-ploit-ing their su-prem-
Rhy. Fill 1
Bb5 A5 Bb5 A5
P.M.
*Rhy. Fill 2
P.M.
*Vocal rests for two bars.

w/Rhy. Fig. 3
F♯5
N.C.
F♯5
G5 F♯5 E5 G5
a - cy.
I can't be - lieve the things
(end Rhy. Fig. 3)
P.M.

G5 F♯5 E5 G5
F♯5
G5 F♯5 E5 G5
A5
you say.
I can't be - lieve, I

F♯5
N.C.
cant be - lieve the price
you
(3rd time) we

E5
F5 E5 D5 F5
Chorus
A
pay.
pay.
Noth - ing can save you.
Noth - ing can save us.
Jus - tice is
P.M.
sl.

B5 C5 F5 E5 F5 E5 D5 F5
lost. Jus - tice is raped. Jus - tice is gone.
P
P.M.
sl.
A B5 F5 E5
Pull - ing your strings. Jus - tice is done.
P.M.
F5 E5 D5 F5 A B5 G5
Seek-ing no truth. Win - ning is all. Find it so
sl.
1.
To Coda
2.
C5 F5 B♭5 A5 B♭5 A5 F5
grim, so true, so real. real.
P.M.
sl.

B♭5
A5
N.C.
P.M.
H
Freely
G5
A♭5
In time
Gtr. III
Gtrs. I & II
F5
E5
D5
C5
E5II
E5VII
N.C.
(All gtrs.)
Interlude I
sl.
P
H P sl.
Rhy. Fig. 4

E5
F5 E5 D5 F5
G5
E5
N.C.
(end Rhy. Fig. 4)
P.M.
w/Rhy. Fig. 4 (1st 7 bars only)
E5
F5 E5 D5 F5
E5
F5 E5 D5 F5
E5
F5 E5 D5 F5
G5
E5
N.C.
(Gtr. III out)
Gtrs. I & II
C5 B5 C5 B5
P.M.
P.M.

Gtrs. I&II
Rhy. Fig. 5
Gtr. III
E F♯5 G5
C5 B5
P.M.
8va
Full
1/2
1/4
(end Rhy. Fig. 5
trem. bar
w/Rhy. Fig. 5
(w/Wah wah pedal used as filter)
semi-harm.
hold bend
7fr.
5fr.
3fr.
E D G C F

⑤7fr.
3fr.
⑥1fr.
⑥3fr.
E
C
F
G
8va
loco
Harm.
(8va)
7½
trem. bar (grad. descent)
Interlude II
E
Gtrs. I & II
F
P.M.
sl.
Bb5
A
A5
G5
F#5
Bb
rit.
sim.
♩ = 104
F5

Moderately slow ♩ = 100
Gtr. II–
Rhy. Fig. 6
Gtr. I
P.M.
H P
*5th & 6th stgs. only.
† Full chord.
sl.
w/Rhy. Fig. 6
Riff A
(end Riff A)
w/Riff A (3 times)
Gtr. III
Gtrs.
I & II
Gtr.IV
(Both notes vib.)

C^III
B5
B♭♯4(no 5th)
B♭(type 2)
sl.
H H H

Gtrs. I&II
E5
D5
C5
B5
P.M.

B♭5
Faster ♩ = 168
E5

B♭5 A5 B♭5 A5
P.M.

D.S. (take 1st ending) al Coda
N.C.
B♭5 A5
N.C.
B♭5 A5 G5 F♯5 N.C.
P.M.
H
P

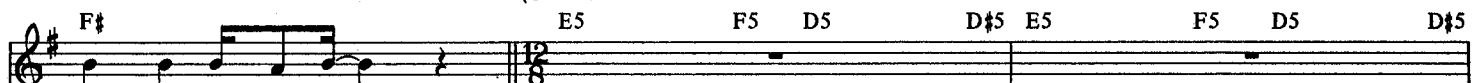
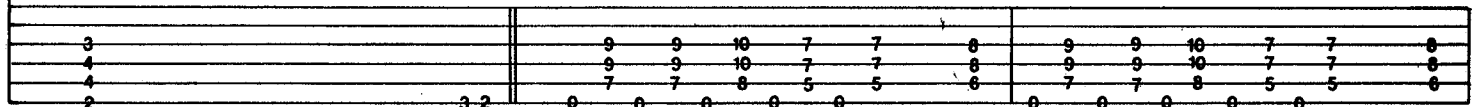
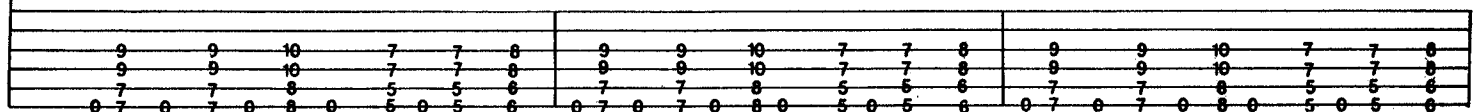
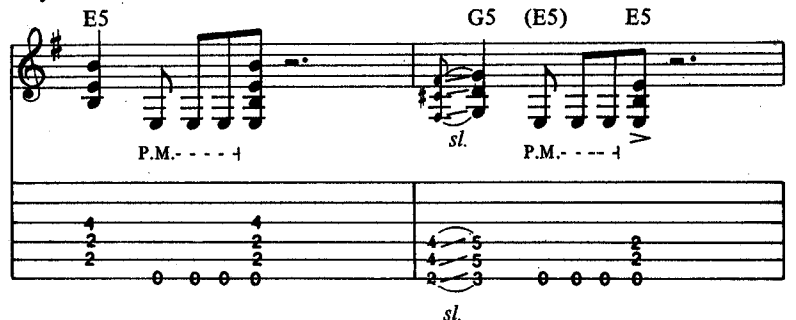
Coda
E5II
A5
Gtr.III
Gtr. IV
Full
1/2
E5
B5
Seek-ing no truth. Win-ning is
G5
C5(type 2)
Fsus2
B♭5
all. Find it so grim, so true, so real.
(All gtrs.)
sl.
P.M.
Gtrs. I&II

E5
A5
sl.
P.M.
E5II
D5(type 2)
Gtr. III
Gtr. II
Full
1/2
1.
B5
A5
G5
F♯5
E5
2.
B5
C5(type 2)
B5
A5
G5
F♯5
E5II
G5
F♯5
E5 II

EYE OF THE BEHOLDER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

1st, 3rd Verses
N.C.(E5)
(G5)
G (F#5)
F#5 (E5)
(G5)
G
1. Do you see what I__ see? Truth is an of - fense.__ You si - lence for your con - fi - dence.__
3. Do you fear what I__ fear? Liv - ing prop - er - ly.__ Truths to you are lies__ to me.__
Rhy Fig. 1
P.M.
(F#5)
F#5 (E5)
(G5)
G (F#5)
F#5
Do you hear what I__ hear? Doors are slam - ming shut.__
Do you choose what I__ choose? More al - ter - na - tives.__
(E5)
(G5)
G
(F#5)
F#5
Lim - it your i - mag - i - na - tion, keep you where they must.__
En - er - gy de - rives__ from both__ the plus and neg - a - tive.__
(end Rhy. Fig. 1)
(E5)

2nd, 4th, 5th Verses
w/Rhy. Fig. 1
N.C.(E5)
(G5)
G
(F♯5)
F♯
2. Do you feel what I__ feel? Bit - ter - ing__ dis - tress. Who de - cides what you__ ex - press?__
4. Do you need what I__ need? Boun - d'ries o - ver - thrown. Look in - side to each__ his own.__
5. Do you know what I__ know? Your mon - ey and__ your wealth. You si - lence just to hear__your - self.__
2nd & 3rd times, substitute Rhy. Fill 1
(Resume Rhy. Fig. 1)
Do you take what I__ take? En - dur - ance is the word.__ Mov - ing back in - stead of for - ward
Do you trust what I__ trust? Me, my - self, and I.__ Pen - e - trate the smoke screen, I__ see
Do you want what I__ want? De - si - re not a thing.__ I hun - ger af - ter in - de - pend - ence,
seems to me ab - surd.__
through the self - ish lie.__
length - en free - dom's ring.__
E5
F5
D5
D♯5
P.M.
3rd time substitute Rhy. Fill 2
Does - n't mat - ter what__ you see, or in - to it what__ you read. You can do it your__ own way,
Rhy. Fill 1
Rhy. Fill 2
sl.

Play 1st and 2nd times only
Play 1st time only
E5
G5 N.C.(E5) E5
G5
Bb5 G5
if it's done just how I say.
P.M.
sl.
A5 G5 F#5 G5
F# G F#
In - de-pend - ence lim - it-ed.
Free - dom of choice is made for you, my friend! Free - dom of
3rd time to Coda
speech is words that they will bend! Free - dom with their ex-cep - tion!
(E5) E5 E(b5)
N.C.
C/E
H P

A5
F/A
A(♭5)
(A5)
(F/A)
P.M.
w/Rhy. Fig. 2
D5
B♭/D
D(♭5)
(D5)
sl.

A5 B♭5 A♭5 A5 B5 A5 A♭5 A5 D5 C5 B5 C5
sl.
P.M.
Guitar solo
F♯ G F♯ G F♯ G F♯ G
D5 C5 B5 G5
8va
trem. bar
H
sl.
vib. w/trem. bar
H P
Wah wah on as filter
E
D.S. al Coda
rake
T P P
Harm.

ONE

Words and Music by
James Hetfield and Lars Ulrich

Bm
D/A
Gmaj7
(Elec. & acous. gtrs.)
(Em)
(F♯m)
G5
A5
w/Riff A1
(D)
Riff A
(G)
(F)
1. (Em)
2. (Em)
(end Riff A)
N.C.
1st, 2nd Verses
Bm
Gmaj7(no3rd)
Bm
Gmaj7(no3rd)
1. I can't re-mem-ber an - y - thing, can't tell if this is true or dream.
2. Back in the womb it's much too real, in pumps life that I must feel,
Rhy. Fig. 2
(Elec. gtr.)
(mp)
Rhy. Fig. 2A
(Acous. gtr.)
(mp)

Bm
D/A
Gmaj7(no3rd)
N.C.
Deep down in - side I feel to scream,
this ter - ri - ble si - lence stops me.
but can't look for - ward to re - veal,
look to the time when I'll live.
(end Rhy. Fig. 2)
(end Rhy. Fig. 2A)
w/Rhy. Figs. 2 & 2A
Now that the war is through with me,
I'm wak - ing up, I can - not see
Fed through the tube that sticks in me,
just like a war - time nov - el - ty;
that there's not much left to me.
Noth - ing is real but pain now!
tied to ma - chines that make me be.
Cut this life off from me!
G5 A5 B5 A5 G5 F♯5 B5 A5 B5 C♯5 B5 A5 N.C.
Hold my breath as I wish for death.
Oh please God, wake
mf

1st time w/ Riffs A & A1
2nd time w/ 1st half of Riffs A & A1 (4 times)
(D)
(G)
(F)
(Em)
me!
N.C.
Riff A
(Two acous. gtrs.)
let ring
H P
sl.

(Em) (D) (G) (F)

Em (D) (G) (F)

*Tap using edge of pick.

w/Riff B

Am
(Two gtrs.)

(G) (B) (C)

Play 4 times

sl. P P

*Downstemmed notes indicated to right of slash in TAB.

P.M.

E5
F5
Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,
P.M.
I can - not live! I can - not die! Trapped in my - self, bod - y, my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in
1.
N.C.
cell!
sl.

2.
Double time
E5
F5
hell!
(Sing 1st time only)
Rhy. Fig. 3
P.M.
Rhy. Fig. 4
Guitar solo
w/Rhy. Fig. 3 (4 times)
8va
TP P
TP H
*Tap using edge of pick throughout.

E5
F5
8va
loco
w/Rhy. Fig. 4
w/Rhy. Fig. 5
G5
Full
sl.
Rhy. Fig. 5
P.M.

w/Rhy. Fig. 6
G5
8va
Ab5
1/2
Full
P P
H P sl.

F5
loco
G5
H P sl.
Full
P

Ab5
F5
w/Rhy. Fig. 7
G5
slight
A.H.
P.M.
1/4 1/2

Rhy. Fig. 6
G5
Ab5
F5
P.M.

Rhy. Fig. 7
G5
F5
P.M.

F5
P.M.
P

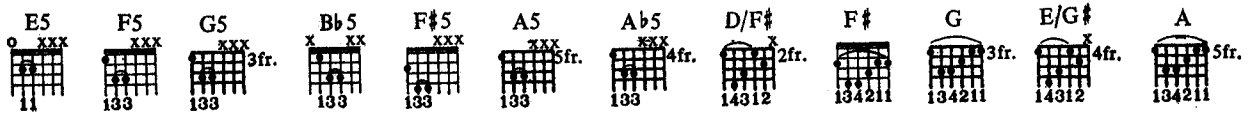
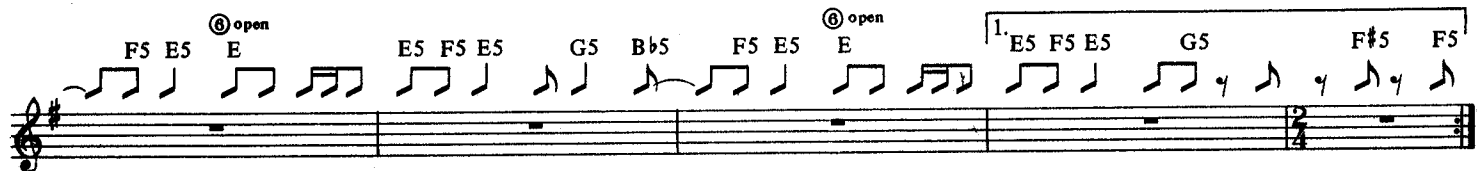
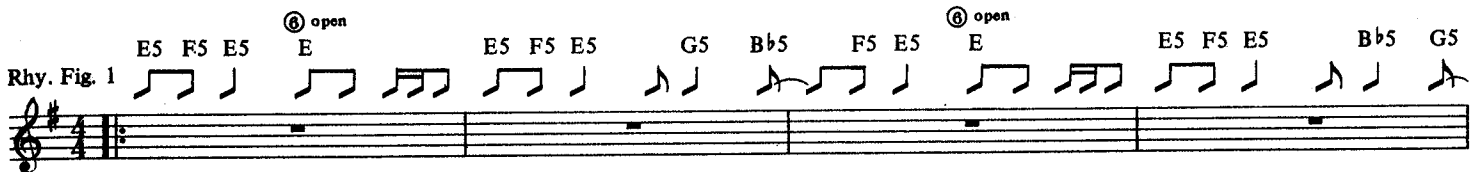
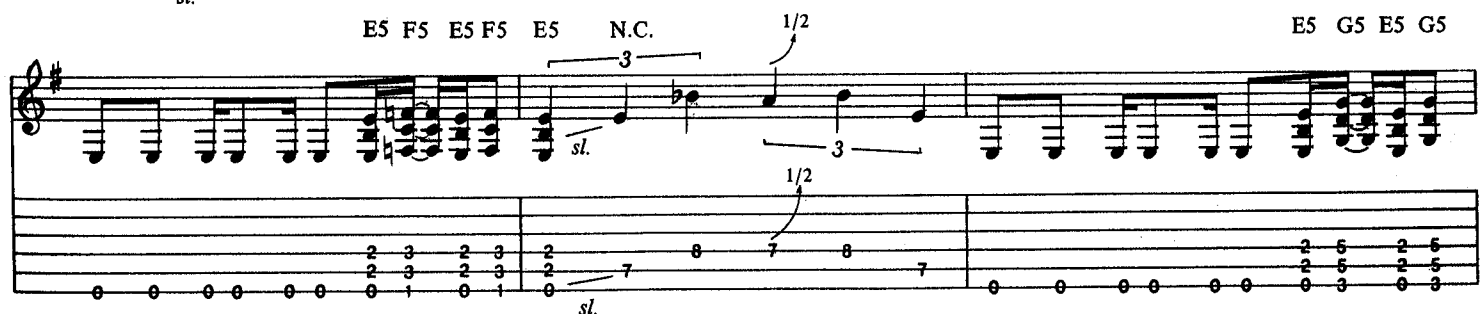
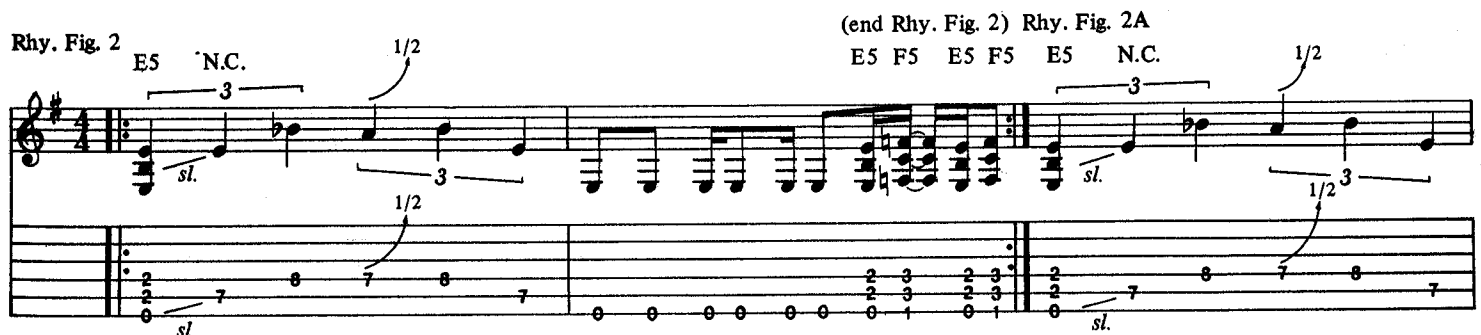
G5
8va
F5
Full

8va
Full
N.C.
loco
P.M.

E5
P.M.
Play 4 times
F5
N.C.
w/Rhy. Fig. 3 (9 times)
E5
(Two gtrs.)
F5

E5
1.3.
F5
2.
4.
P.M.
Play 3 times
G5
1.2.3.

THE SHORTEST STRAW

Words and Music by
James Hetfield and Lars Ulrich

(end Rhy. Fig. 2A)
E5 N.C.
1/2
E5 A5 E5 A5 E5 N.C.
G5 F♯5 F5
sl.
H P P
1st, 2nd, 3rd Verses
Rhy. Fig. 3
⑥open
E F5 E F5 E G5 E G5 E F5 E F5
Sus-pi-cion is your_ name. Your hon-es - ty to_ blame. Put dig-ni - ty to_ shame.
The ac-cu - sa - tions_ fly. Dis-crim - i - na - tion,_ why? Your in-ner self to_ die.
Be-hind you hands are_ tied. Your be-ing os - tra - cized. Your hell is mul - ti - plied.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3
E G5 F♯5 F5 E F5 E F5 E G5 E G5
Dis-hon-or. Witch-hunt, mod - ern_ day. De - ter-min - ing de - cay.
In - trud-ing. Doubt sunk it - self in_ you. Its teeth and tal - ons_ through.
Up-end-ing. The fall-out has be - gun. Op - pres-sive dam - age_ done.
Rhy. Fig. 4
⑥2fr.
E F5 E F5 E G5 F♯5 F5 F♯ G5 F♯ G5
The bla-tant dis - ar - ray. Dis-fig-ure. The pub-lic eye's dis - grace.
Your liv-ing catch two - two. De-lud-ing. A mass hys - ter - i - a.
Your man-y turn to_ none. To noth-ing. You're reach-ing your na - dir.
(end Rhy. Fig. 4)
F♯ A5 F♯ A5 F♯ G5 F♯ G5 F♯ A A♭5 G5
De - fy-ing com - mon_ place. Un-end-ing pa - per_ chase. Un-end-ing.
A meg-a-lo-man - i - a. Re-veal de - men - ti - a. Re - veal._
Your will has dis - ap - peared. The lie is crys - tal_ clear. De-fend-ing.
w/Rhy. Fig 4
F♯ G5 F♯ G5 F♯ A5 F♯ A5 F♯ G5 F♯ G5
Deaf - en - ing. Pains - tak - ing. Reck - on - ing.
Se - cret - ly. Si - lent - ly. Cer - tain - ly.
Chan - nels_ red. One word_ said. Black - list - ed.
w/Rhy. Fig. 2
w/Rhy. Fig. 2
F♯ A5 A♭5 G5 E5 N.C. E5 F5 E5 F5 E5 N.C.
This ver-ti-go, it doth bring.
In ver-ti-go you will be.
With ver-ti-go make you dead.

Tempo I
E5 F5 E5 F5
B5
Rhy. Fig. 5
N.C.
E5
Rhy. Fig. 6
F5
H P P H P P
B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)
sl.
* 3rd time substitute D5 for A5 (this bar only).
Chorus
w/Rhy. Fig. 1
E5 F5 E
Short-est straw. Chal-lenge lib-er-ty. Downed by law. Live in in-fa-my.
Rub you raw. Witch-hunt rid-ing through. Short-est straw. This short-est straw has been pulled
for you.
To Coda
Pulled for you.
(Short-est straw.
Pulled for you.
Short-est straw.
Pulled for you.
Short-est straw.)
Double-time feel
w/Rhy. Fig. 2A
Short-est straw has been pulled for you.
1.
E5 N.C.
E5 G5 E5 G5 E5 N.C.
E5 A5 E5 A5 E5 N.C.
G5 F♯5 F5

2.
E5 F5 E5 F5 Riff. A
E5
F5
D/F♯
H P
G5
F♯5 F5 E5
(end Riff A)
N.C.
trem. bar
Guitar solo I
w/Rhy. Fig. 3 (1st 3½ bars only)
8va
A.H.
Harm.
Full
w/Rhy. Fig. 3 (1st 3½ bars only)

E5
E5 F5 E5 F5
F5 G5 F5 G5
8va
1/2
E5 F5 E5 F5
E5
G5 F♯5 F5
E5
E5 F5 E5 F5
Full
loco
F5 G5 F5 G5
E5 F5 E5 F5
E5
G5 F♯5 F5
sl.
P.M.
F♯
G
E/G♯
A
A5 G♯5 G5
F♯
G
H P
E/G♯
A
A5 A♭5 G5
F♯5 F5

Tempo I
w/Rhy. Fig. 1
E5 F5 E5 E
G5 B♭5
(Short - est straw.
Pulled for you.
Short - est straw.
Pulled for
you.
Short - est straw.
Pulled for you.
Short - est straw.)
Short - est straw has been pulled for you.
F♯5
1/2 Full
Full
P
1½
8va
loco
H
Coda
w/Riff A
Double time feel
D/F♯
D.S. al Coda
*Vol. knob swell.
sl.
rit.

HARVESTER OF SORROW

Words and Music by
James Hetfield and Lars Ulrich

E5
Rhy. Fig. 1A
G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5 F5
G5 F♯5 N.C. B♭5(end Rhy. Fig. 1A)
G5
P.M.
sl.
E5
Gtr. I
Gtr. II
let ring
N.C. (Gtr. I out)
(slight vib.)
E5
(Both gtrs.)
N.C.
E
G5 G

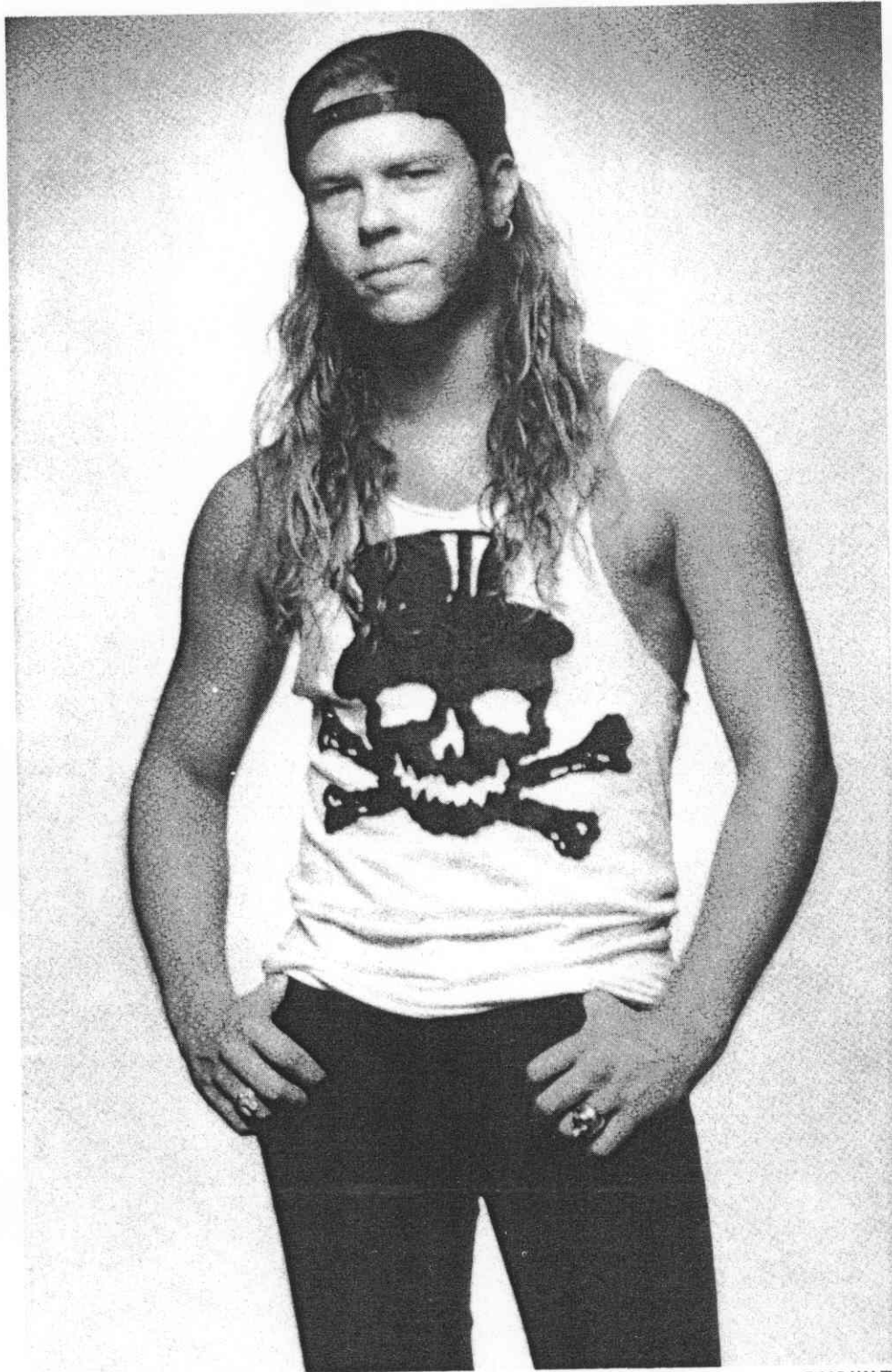
1st Verse
N.C. E
N.C.
E
N.C.
E
N.C.
My life suf - fo - cates. Plant - ing seeds_ of hate. I've loved, turned_ to hate.
Rhy. Fig. 2
P.M.
P.M.
sim.
G
N.C.
E
N.C.
E
N.C.
E
N.C.
Trapped far be - yond_ my fate._ I give, you take this life that I_ for - sake.
P.M.
E
N.C.
G
N.C.
Gtr. I E5
Been cheat - ed of my_youth. You turned this love_ to truth.
Gtr. II
P.M.
⑥ open 1fr.
E F
Pre-chorus
N.C. E
N.C.
E5
N.C.
E
N.C.
An - ger, mis - er - y, you'll suf - fer un - to_ me.
(end Rhy. Fig. 2)
Rhy. Fig. 2A
P.M.

Gtr. I E5
Gtr. II
(end Rhy. Fig. 2A)
P.M.
E5
G F♯5 N.C. B5 B♭5 N.C. G5 F♯5 F5
G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5
sl.
Chorus
w/Rhy. Fig. 1
E5
G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5 F5
Har - vest - er of sor - row.
(Lan - guage of the mad.)
w/Rhy. Fig. 1A
Har - vest - er of sor - row.
⑥open 1fr.
F5 E F
N.C.
(Both gtrs.)
N.C.
E
G5 G
sim.
2nd Verse
w/Rhy. Fig. 2
N.C. E
Pure black look - ing clear.
My work is done soon here.
Try get - ting back to me.

G
N.C.
E
Get back which used to be. Drink up, shoot in. Let the beat-ings be-gin.
Dis-trib-u-tor of pain. Your loss be-comes my gain.
Gtr. I E5
Pre-chorus
w/Rhy. Fig. 2A
An-ger, mis-er-y, you'll suf-fer un-to me.
w/Rhy. Fig. 1
Chorus
w/Rhy. Fig. 1
E5 G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5 F5
Har-vest-er of sor-row.
w/Rhy. Fig. 1A
(Lan-guage of the mad.)
Har-vest-er of sor-row.
Gtr. I
Gtr. II
P.M.
sim.
Guitar solo
Gtr. I (lead gtr.)
Full
Gtr. II (rhy. gtr.)

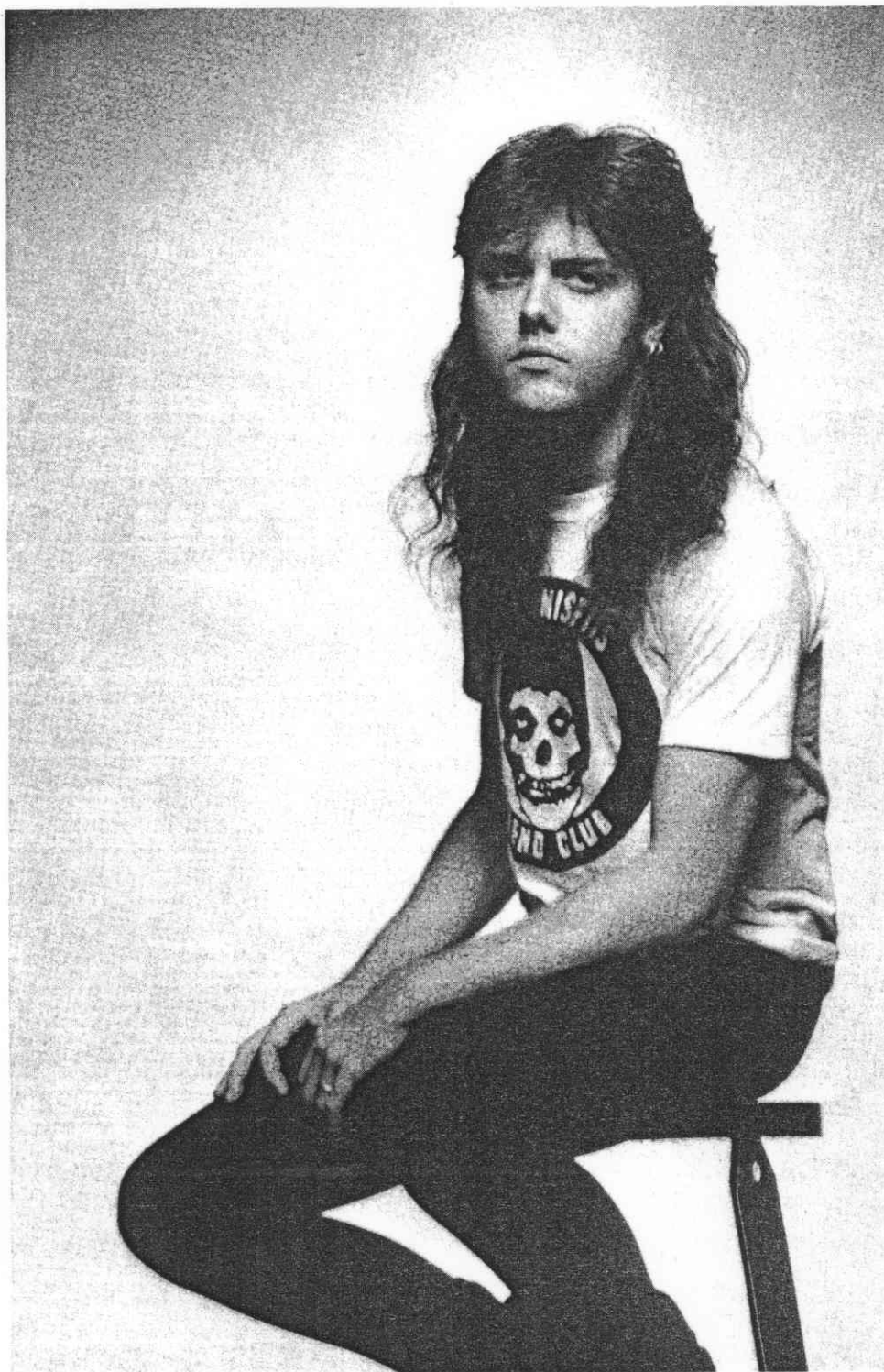
E
N.C.
E
N.C.
G
8va
Full
Full
loco
N.C.
P
sl.
H
dim.
P.M.
E
N.C.

E
N.C.
G
N.C.
E5
Gtr. I
To see in - to my eyes. You'll find where mur - der lies.
Gtr. II
P.M.
(Spoken:) In - fan - ti - cide.
E5 G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5 F5 G5 F♯5 N.C. B5 B♭5 N.C. G5 F♯5
sl.
Chorus
w/Rhy. Fig. 1 (2 times)
Har-vest-er of sor - row.
(Lan - guage of the mad.)
w/Rhy. Fig. 1 (Play 1st bar only 10 times)
w/Fill 1 (10 times)
w/Fill 2
Play 4 times
Fill 1
Fill 2

JAMES HETFIELD

ROSS HALFIN

KIRK HAMMETT

ROSS HALFIN

LARS ULRICH

ROSS HALFIN

JASON NEWSTED

ROSS HALFIN

THE FRAYED ENDS OF SANITY

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

1st, 2nd, 3rd Verses
(Double-time feel)
E5 E(b5) A5 E/G# N.C.
(Half-time feel)
Bb5 N.C. Bb5 F#5 N.C. F5
1. Nev - er hun - ger. Nev - er pros - per. I have fall - en prey to fail - ure.
2. Birth of ter - ror. Death of much more. I'm the slave of fear, my cap - tor.
3. In - to ruin I am sink - ing. Hos - tage of this name - less feel - ing.
P.M.
sl.
(Double-time feel)
E5 Bb5 N.C. Bb5 F#5 N.C. F5 E5 E(b5) A5 E/G# N.C.
Strug - gle with - in trig - gered a - gain. Now the can - dle burns at both ends.
Nev - er warn - ings, spread - ing its wings as I wait for the hor - ror she brings.
Hell is set free, flood - ed I'll be, feel the un - der - tow in - side me.
(Half-time feel)
Bb5 N.C. Bb5 F#5 N.C. F5
(Double-time feel)
B5 Bb5 A5 G#5
(Half-time feel)
N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5
Twist - ing un - der schiz - o - phre - nia.
Loss of in - t'rest, ques - tion, won - der.
Height, hell, time, haste, ter - ror, ten - sion.
(Double-time feel)
B5 Bb5 A5 G#5
(Half-time feel)
N.C.(E5) Bb5 N.C. Bb5 F#5 N.C. F5 E5 Bb5 N.C. Bb5 F#5 N.C. F5
Fall - ing deep in - to de - men - tia.
Waves of fear, they pull me un - der.
Life, death, want, waste, mass de - pres - sion.

(Double-time feel)
E5 G5 A5 N.C. G5 A5 N.C. G5 G♯5 A5 B♭5 N.C. G5 A5 N.C. G5 E5 N.C. G5 G♯5 A5 B♭5
Chorus E5 F♯5 G5 G♯5 A5 B♭5VI E5 B5
Old hab - its re - ap - - pear.
Fight - ing the fear of fear.
G5 G♯5 A5 B♭5VI E5 G5 F♯5
3rd time to Coda
Grow - ing con - spir - a - cy. Ev - 'ry - one's af - ter me.
(3rd time) My - self is af - ter me.
E5 D5 G5 G♯5 A5 B♭5VI C5 C♯5 D5 D♯5 G5 G♯5 A5 B♭5VI
Frayed ends of san - i - ty. Hear them call - ing, hear them call - ing
(Half-time feel)
N.C.(E5) B♭5 N.C. B♭5 F♯5 N.C. F5 E5 B♭5N.C. B♭5 F♯5N.C. F5 E5 B♭5N.C. B♭5 F♯5N.C. F5
me.
Play 4 times
Double-time ♩ = 192
Gtr. I Gtr. II
E5 B♭5 N.C. B♭5 E5 B♭5 N.C. B♭5 B5 E
C♯5 B5 E

B5
B5
Gtr. I
Gtr. III
Gtr.II
(2nd time only)
⑥ open
E
P.M.
H
P
C♯5
E
D5
E♭5
E5
(*Three gtrs.)
*Top voice played by Gtr.IV
N.C.
(Drum fill)
Gtr. I

2nd time w/Riff A (2 times)
3rd time w/Riff B
1.2.
3.
Gtr. I
Gtr.III (8va)
(lead gtr.)
trem. bar (grad. ascent)
*Pull bar up
Guitar solo
N.C.(E5)
Riff A
Gtr. II
Riff B
Gtr. II

8va
A5 B♭5 N.C.
B5
F♯5 N.C.
Harm.
(15ma)
E5 N.C.
P.M.
sim.
semi-harm.
Full
1/4

B♭5
N.C.
B5
loco
Full
H P
1/4
P
sl.
P.M.
F♯5
N.C.
8va
(trill)
P.M.
sim.
loco

F♯5 N.C.
A.H. (15ma)
Full
P
semi harm.
P.M.
sl.
A5 N.C.
8va
E♭5 N.C.(A5)
sim.

E5 F♯5 N.C.
A5
8va
Full
P
H
H P H P
Gtrs. I&II
Em
D5
E5
B5
Play 3 times
P.M.
sl.
⑥open
Gtr. III
Gtr.IV
E5VII

Gtr. IV
Gtr. III
(Both gtrs.)
(All gtrs.)
Half-time ♩= 96
Gtrs. I&II
D.S. al Coda
Coda
Frayed ends of san - i - ty. Hear them call - ing. Frayed ends of san - i - ty. Hear them call - ing,
Double-time ♩= 192
Outro
hear them call - ing me. Ah ha ha ha.

Bb5
F#5 N.C.
F5
E5
Bb5 N.C.
sl.
P.M.
P
N.C.
Em
D5
Play 3 times
Em7

TO LIVE IS TO DIE

Words and Music by
James Hetfield, Lars Ulrich
and Cliff Burton

F♯
E5 F♯5 G
F♯
E5 F♯5 A
G F♯
mf
sl.

F♯5 G5 F♯5 A5
F♯5 G5 F♯5 A5
F♯5 G5 F♯5 A5 F♯5 G5 F♯5 A5
N.C.
P.M.
H H

w/Rhy. Fig. 2 (2 times)
Gtr. IV
F♯
E5 F♯5 G
F♯
E5 F♯5 A
G F♯
f
sl.

Gtrs. II & III
F♯5 A5 F♯5 C5 B5 A5 F♯5
A5
F♯5
C♯5 C5 B5
P.M.

2nd time to Coda
F♯5 A5 F♯5 C5 B5 A5 F♯5
A5
F♯5
C♯5 C5 B5
P.M.

G
F♯
E5
F♯5
A
w/Rhy. Fig. 3
F♯5
G5
A5
8va
N.C.
w/Rhy. Fig. 2 (2 times)
loco
Gtr. V
Gtr. IV
P.M.
grad. bends
Full
1/2
3/4
H
P
sl.
TP P

G
Full
F♯5
E5 F♯5 A
G F♯ F♯5
H P sl. H P
P P
Full
G5
E5
A
G
Rhy. Fig. 4
Am
⑥open E
P.M.
⑥open E
Em
⑥open E
F
⑥1fr. F
3fr. G
Am
⑥8fr. C
G
⑤5fr. D
3fr. C
P.M.
sl.
w/Rhy. Fig. 4 (1st 7 bars only)
Em
⑤5fr. D
G
(end Rhy. Fig. 4)
Am
Gtr. IV
Gtr. V
(both notes vib.)

Am
Gtr. II
H P
G
Em
Dm/F
let ring
mp
w/Fill 1
w/Fill 2 (4 times)
Rhy. Fig. 5
Fill 1
Gtr. III
vol. off
mf
*Swell volume w/volume control.
Fill 2

(end Rhy. Fig. 5)
Am
G
Em
G
w/Rhy. Fig. 5 (2 times)
Gtr. IV
Dm/F
Full
1/2
P.M.

w/Rhy. Fig. 4 (2 times)
Gtr. III
Gtr. IV
Am E G Em E F F G Am C
*Tab no. on right = Gtr. III;
Tab no. on left = Gtr. IV.
G D C Em D G Am E
Gtr. V
Gtr. III
(both notes vib.)
G E Em E F F G Am C
G D C Em D G A5 E G
P.M.
A5 E G A5 E F♯ G5(type 2) E
P.M.

B5
⑥2fr. ⑤ open
F♯ A
P.M.
⑥2fr. 4fr.
F♯ G♯
(both notes vib.)
sl.
(Three gtrs.)
(Four gtrs.)
(Three gtrs.)
F♯5
poco rit.
rit.
(Four gtrs.)
w/Rhy. Fig. 2 (2 times)
F♯
E5 F♯5
G
(Spoken:) When a man lies, he murders some part of the world.
These are the pale
A
deaths which men miscall their lives.
All this I cannot bear to witness any longer.
D.S. al Coda
Cannot the kingdom of salvation take me home?

DYERS EVE

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

N.C.
(end Rhy. Fig. 2)
P.M.
(Two gtrs.)
w/Rhy. Fig. 2
(Gtr. II)
sl.
*2nd time play on beat 2.
1st, 2nd. 3rd Verses
Dear Moth-er, dear Fa-ther. What is this hell you have put me through?
Dear Moth-er, dear Fa-ther. Time has fro-zen still what's left to be.
Dear Moth-er, dear Fa-ther. Hid-den in your world you've made for me.
Be-liev-er, de-ceiv-er. Day in, day out, live my life for you.
Hear noth-ing, say noth-ing. Can-not face the fact I think for me.
I'm seeth-ing, I'm bleed-ing. Rip-ping wounds in me that nev-er heal.
To Coda
Pushed on-to me what's wrong or right. Hid-den from this thing that they call
No guar-an-tee, it's life as is. But damn you for not giv-ing me my
Un-dy-ing spite I feel for you. Liv-ing out this hell

C5 B5 C5
w/Rhy. Fig. 2 (1st 2 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 F♯5
life. Dear Moth - er, dear Fa - ther.
chance. Dear Moth - er, dear Fa - ther.
G5 A5 E5 B5 C5 F♯5
Ev - 'ry thought I'd think you'd dis - ap - prove. Cur - a - tor, dic - ta - tor.
You clipped my wings be - fore I learned to fly. Un - spoiled, un - spo - ken.
G5 E5 A5 F♯5 G5 F♯5
Al - ways cen - sor - ing my ev - 'ry move. Chil - dren are seen but are
I've out - grown that fuck - ing lull - a - by. Same thing I've al - ways heard
D5 A5 G5 N.C. C5
not heard. Tear out ev - 'ry - thing in - spi - red.
from you. Do as I say not as I do.
w/Rhy. Fig. 2 (1st 4 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.
E5 G5 E5 G5 E5 B5 N.C. C5 B5 N.C. E5 N.C. E5
P.M. P.M. P P P P
Chorus
E5 N.C. D5 E5
In - no - cence. Torn from me with - out your shel - ter.
P.M. P.M. P P.M. P.M. P P

N.C.
C5
N.C.
Barred re - al - i - ty.
I'm living blind - ly.
P.M.
P
w/Rhy. Fig. 2 (1st 7 bars only)
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C.
B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5 N.C. C5 B5 A6 B5
2fr. 3fr. 2fr. 3fr.
B C B C
w/Rhy. Fig. 1
Play 3 times
E5 F5 N.C. E5 G5 E5 F5 N.C. E5 N.C.
E5(type 2) F5(type 2)
Guitar solo
w/Rhy. Fig. 3
Lead gtr.
Rhy. gtr.
Full
w/wah
8va
H P
sl.
N.C. (E)
C5 B5 A6 B5
Rhy. Fig. 3
sl.

N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5 N.C. (E) C5 B5 A6 B5
8va loco
trem. bar
Harm.

N.C. (E) C5 B5 A6 B5 N.C.
w/Rhy. Fig. 4
N.C. (F♯) G5 F♯5 (type 2) E6 F♯5 (type 2)

N.C. (F♯)
8va
G5
(type 2) F♯5
E6
F♯5(type 2)
H
sl.
let ring
N.C. (F♯)
8va
G5
F♯5 (type 2)
E6
(type 2) F♯5
N.C. (F♯)
loco
G5
F♯5(type 2)
E6
(type 2) F♯5
N.C. (F♯)
F♯5
F♯5 (type 2)
F♯m
G5
A5
E5
B5
C5
w/Rhy. Fig. 4 (take 2nd ending)
N.C. (F♯)
G5
F♯5(type 2)
E6
F♯5(type 2)
9:8
N.C. (F♯)
G5
F♯5 (type 2)
E6
(type 2) F♯5
N.C. (F♯)
G5
F♯5(type 2)
E6
F♯5(type 2)

w/Rhy. Fig. 3 (1st 4 bars only)
N.C. (F♯)
F♯5
F♯5(type 2)
N.C. (E)
C5 B5
A6
B5
8va
sl.
Full
loco
D5
A5
G
G5
Moderate Rock ♩ = 168
Rhy. Fig. 5
F5 E5
D6 E5
P.M.